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# Junior Arts and Activities

CREATIVE ACTIVITIES FOR CLASSROOM TEACHERS

Volume 32  
Number 4

RICKER LIBRARY ARCHITECTURE  
UNIVERSITY OF ILLINOIS

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### The Jones Publishing Company

Editorial and Advertising Offices:  
542 N. Dearborn Parkway, Chicago 10, Ill.  
WHitehall 4-0363

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Cover Design: "Angels" by a Grade 3B child at  
Schiller School, Pittsburgh

JUNIOR ARTS & ACTIVITIES is published monthly except July and August by the Jones Publishing Company, 542 N. Dearborn Parkway, Chicago 10, Illinois, G. E. von Rosen, President. SUBSCRIPTION: One Year, \$4.00 in the United States and foreign countries. Single copy, 50c. CHANGE OF ADDRESS: Four weeks' notice is required. Send old address as well as new. ENTERED as second-class matter September 27, 1939, at the Post Office in Chicago, Illinois, under the Act of March 3, 1879. Additional entry, Rochelle, Illinois. JUNIOR ARTS & ACTIVITIES will consider for publication articles concerning creative activities for children. Correspondence regarding manuscripts should be directed to the Editor.

## *Dear Classroom Teacher*

Each year at this time teachers begin to think about types of Christmas art activities suitable for the children in their rooms. Often it is a temptation to rely upon patterns collected in past years or which may be found in other publications.

Teachers who are concerned with providing **creative** experiences which will be exciting and of real interest to children will not be satisfied with stereotyped projects. They will encourage children to express their own ideas about the Christmas season in clay, paint and other simple art media. Whether it be a colorful window, a Nativity scene in two or three dimensions, or Christmas tree ornaments, each child will be free to experiment, to express and to learn through his personal approach to the use of materials.

We must remember that the success of such art experiences will depend not so much upon the number of skills and techniques we have learned in art courses, but rather upon our attitude in encouraging and enjoying the child's own expression. The stimulation which is so necessary in producing creative results will come through class discussions based upon the mutual interests of children. It is the teacher's role to create a situation in which children will find pleasure in experimenting with a new idea.

We observed an excellent example of this last year. When a fifth grade group expressed a desire to have a Christmas tree, the teacher readily agreed. Then she challenged the children to think of how they might **invent** and make a tree instead of resorting to the usual purchase. She had no particular plan or project in mind but wanted to turn the activity into a creative one.

The suggestions which came from this group of typical children were so numerous that a vote had to be taken before agreement could be reached. The final tree was one which the teacher had never dreamed of, but it became a prized possession of the class complete with original tree ornaments — unlike any the teacher had ever seen.

This is the true creative approach to teaching art activities. It provides a challenge for the group and places responsibility upon the individual. Yet the final achievement comes through group thinking and cooperation. Any teacher can do this who dares permit her children to do things which she has never done herself. It is an exciting and invigorating experience for everyone.

Sincerely yours,

*F. Louis Hoover*



## JUNIOR ARTS

# UNWRAPS A CHRISTMAS PACKAGE



### ANGELS BY THE DOZEN

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A background for your choir  
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A Christmas movie  
page 21





# ANGELS BY THE DOZEN...

By **HELEN AMES**

Supervisor of Art  
Chicago Public Schools

**They looked like frosted  
gingerbread cookies — some of them  
good enough to eat. But we  
really made them out of  
slabs of clay and scraps.**

A Chicago group of eager sixth-graders wanted to make something different in the way of Christmas tree ornaments. In former years they had made ornaments of paper, paper mache, wire, cork, aluminum, tin foil and a combination of these and other materials. After a class discussion they decided to use clay to make Christmas "things."

The children's suggestions of what to make were written on the blackboard. The list included angels, balls, bells, birds, clowns, elephants, stars, teddy bears and many other things. Ideas popped from everyone. Then the class started to carry out their ideas by cutting colored papers of various shapes and sizes. A few children cut a symbol listed on the blackboard. Some cut candles and snowmen because they thought they were easy. Others just cut "something." Some felt after a few cuttings that they had not arrived at anything worthwhile so they began playing with the scraps — curling, bending, fluting and twisting them into clever three-dimensional abstract designs.

The question of the weight of clay ornaments arose. Appropriate sizes were discussed. It was agreed the ornaments should be kept small — the largest not to exceed five inches.

The slab method was used in handling the clay to make the ornaments as light in weight as possible. Several slabs of white clay that had been carefully wedged were rolled out on flat

◀ This was our Christmas tree, set in plaster of Paris with ceramic fantasies we made ourselves. Ingenuity and spontaneous creativity were at work here.



1



2



3

surfaces. Each child made his selection from his collection of cuttings. He placed it upon the rolled clay, cut around it with a knife, scissors' point or a large darning needle.

Again children saw interesting shapes in the leftover cuttings of clay. The salvaged scraps were made into whimsical designs by bending, turning and twisting. Some children added parts to their flat pieces creating a third dimension. Birds were given wings, ships sprouted masts, angels trailed ruffles and clowns sported hats and buttons. A drop of water was used to fasten added clay parts to the original piece. The clay parts were carefully worked together. A generous hole for stringing the ornament was made with the eye end of a large darning needle.

Many of the novelties needed to be propped into shape while drying. Wadded, twisted or rolled newspaper was used for supports. After drying two or three days, the clay pieces were ready for the underglaze decorations. The group used semi-moist underglaze colors in pans. The clay pieces were decorated with vivid colors, strong in contrast, which gave good carrying power.

The dry decorated pieces were fired in a ceramic kiln to a temperature of 1950 degrees.

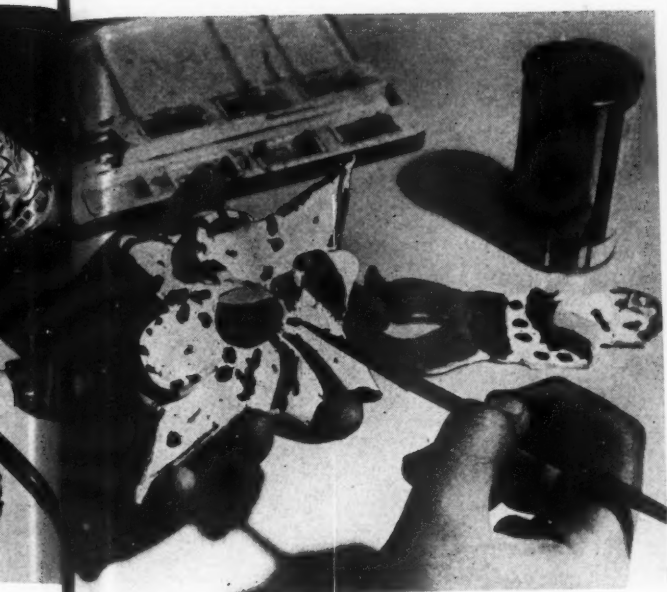
The dip method was used in applying the



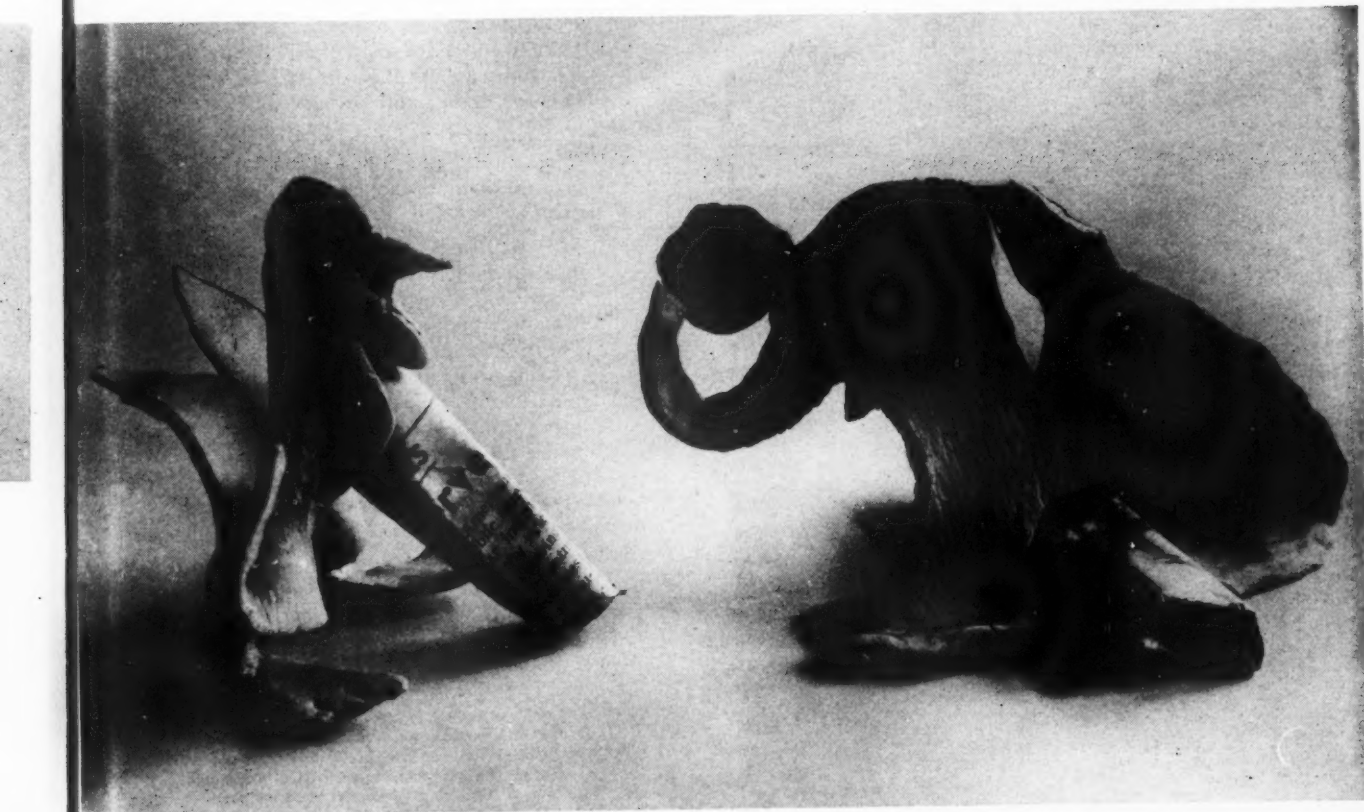
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(1) We cut Christmas symbols in various shapes and sizes from colored paper. (2) We played with the scraps, bending and twisting them as a means of expressing ideas. (3) We used the rolled clay method to keep our ornaments light in weight. (4) The symbols were decorated with semi-moist underglaze. (5) Children combined clay scraps into ingenious designs, (6) and added clay parts to achieve three-dimensional effects. (7) We propped up our wet clay shapes with newspaper while they were drying.



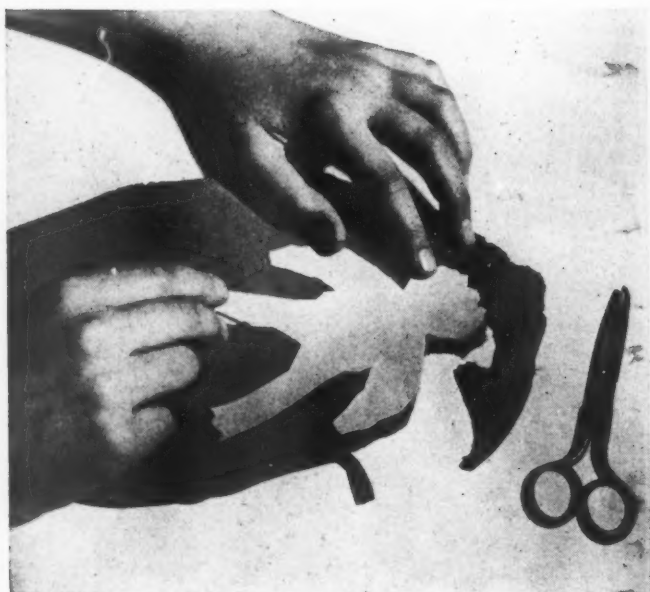


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clear, transparent overglaze. Each child carefully dipped his clay piece. With as little handling as possible, he placed it upon a stilt for drying and firing.

The children used a twig painted with a light blue tempera as a tree. (This color was chosen because many ornaments had blue designs on them.)

After painting, the Christmas tree was placed in a three-inch deep cardboard cover. It had to be held firmly in place while plaster of Paris was poured around it filling the cover. The plaster set in a few minutes but the entire box was left undisturbed for the plaster to harden over night. The cardboard was then torn away and the standard painted blue to match the tree. Wire or fine thread was used to tie the ornaments to the tree. The standing creatures were arranged at the base.

The children were delighted with the beautiful effect. They called their creations clay cuties. •

(8) The clay symbols were cut out with scissors point, knife, or darning needle. (9) Overglaze was applied by the dip method, each child dipping his own. (10) What beautiful and original ornaments we had for our tree!

# CHRISTMAS WINDOWS

By JANE K. PITKIN

Art Helping Teacher  
Arlington County, Va.

**Need a background for your Christmas choir? One fifth grade group painted large "stained glass" windows.**

"We need two big stained glass windows, for our stage." This was the decision of the planning committee for our Christmas program. An eager fifth grade took on the job of making them — they were needed within a week.

The children talked over suitable ideas for a Christmas window. Then each child drew his own idea in crayon on 9 x 12 manila paper. When finished, these pictures were lined up around the room and discussed for originality, strong bright color, good size. The most suitable ones were chosen. The children who had made the pictures then cut out each figure to be used.

Meanwhile they had decided to have a border for each window. The children who were not cutting out, began to work again with crayon and a square of manila paper, on a conventional design. Four of these were chosen for the borders.

Next the cut-out figures were placed on bogus paper, cut to resemble the stained glass window. The children tried them many ways, finally arriving at the best arrangement.

The teacher had prepared brown kraft paper the actual size of the windows. This she taped to the wall. By using the opaque projector she enlarged each picture to the size needed, while each child traced his enlarged picture on the kraft

*(Continued on page 50)*



Individual drawings were selected for windows.



Figures were carefully arranged before final step.



## THE NATIVITY

## ART APPRECIATION SERIES

Ever since the birth of Christ, the Nativity has been a favorite subject with painters. During the period known as the Renaissance (from about the 14th to 16th centuries), it was especially popular. In his own way, each artist tried to tell the story of the birth of Jesus.

Many of these paintings have become world famous and are familiar to boys and girls all over America. But it is always good to have a new experience, so we have chosen to reproduce a Nativity Scene for this Christmas issue which will not be familiar to many young people.

This is a fine early 16th century German painting which is owned today by The Art Institute of Chicago. It was painted in oil and tempera paint on a panel of wood. Art critics are not sure of the artist's name but think it may have been produced by a man named Altdorfer, known as the Master of Pulkau. Little is known about this artist except that he was born in Regensburg, Germany, between 1475 and 1480. It is believed that he studied with his father and a painter named Jorg Kolderer.

In the center of the painting is the Virgin Mary in a beautiful gold dress. A blue cloak is thrown loosely over it. She is kneeling in prayer before the Christ Child shown lying on a cloth supported by four small angels. To the right are an ox and a donkey. On the left is a charming landscape in which we see Joseph talking to a friend. One of the most delightful touches in the painting is the clump of iris in the left foreground.

The artist has arranged all the parts of his picture so that, although we may look around enjoying the many details, our eyes always come to rest on the little Christ Child. Can you tell why this is so?

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# DECK THE HALLS WITH FOIL

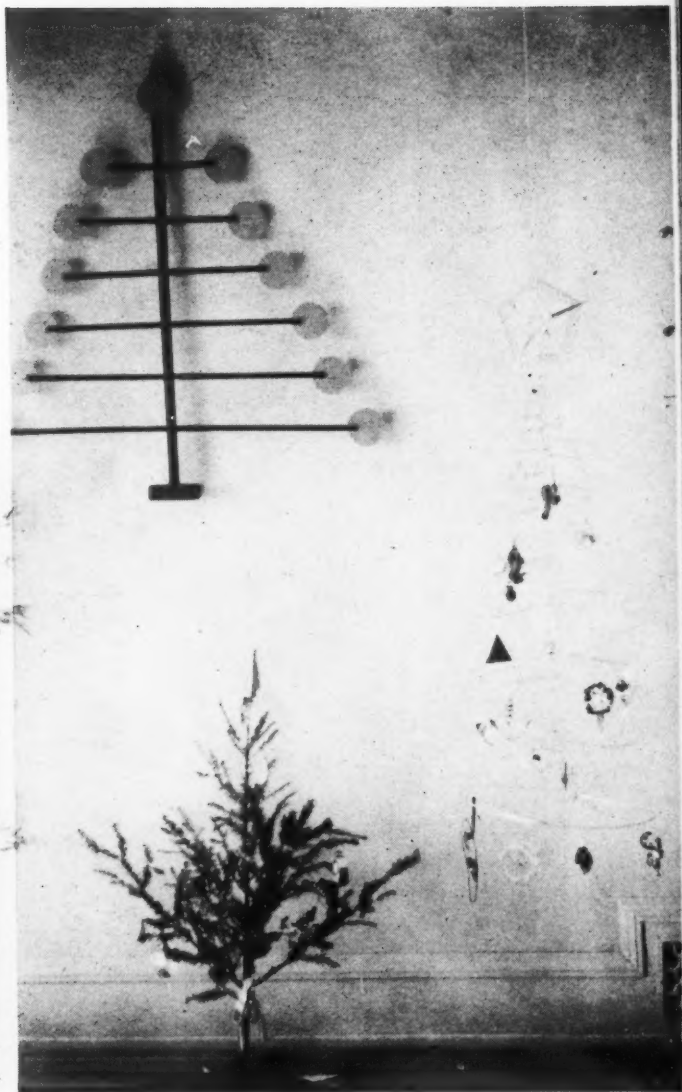
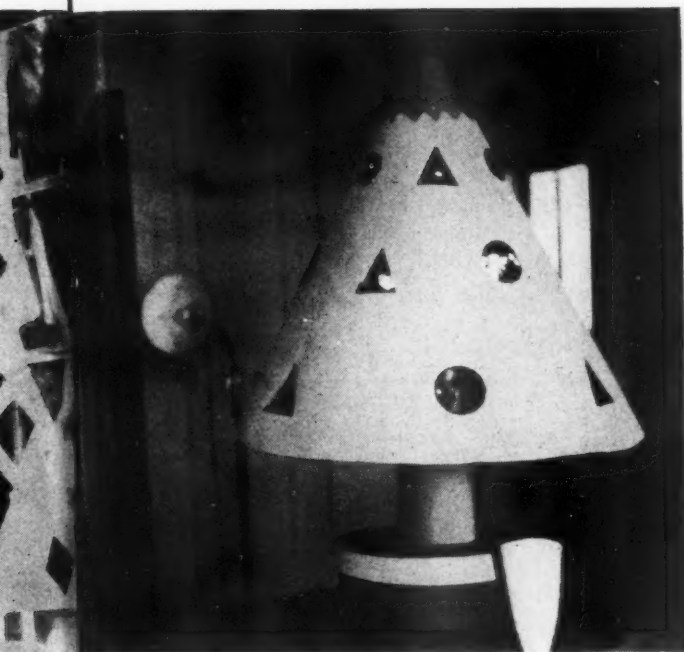
City's schools combined efforts and created attractive and original Christmas decorations for Art Center's exhibit.

(1) Hughes Junior High School pupils undertook to decorate one room in Art Center. The group planned tree decorations, window trimmings and made paper deer. (2) Senior high students constructed red paper, revolving tree. (3) Two junior high groups combined talents to make free abstract decorations.





# ILND FLITTER



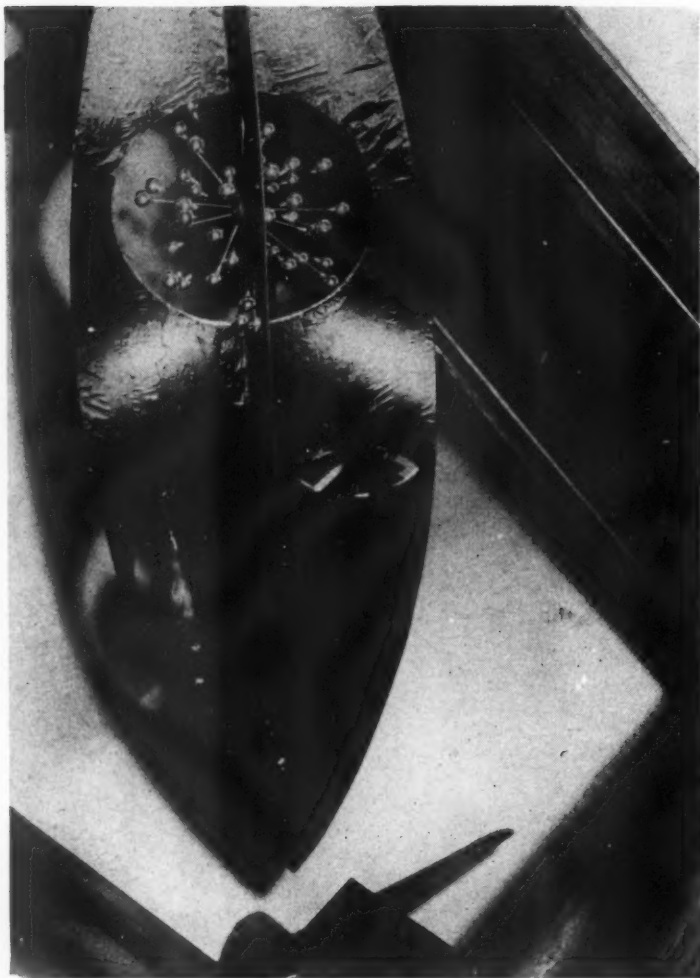
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By **NORMA MATLIN**, Instructor of Art, City College, Long Beach, Calif.

The Long Beach Municipal Art Center invited the art teachers of Long Beach, Calif., schools to design and install an exhibit for their first Christmas. The show, "Christmas 1951", was open to the community during the month of December.

A committee was formed consisting of the director, Edwin Castagna; a member of the Municipal Arts Committee, John Olsen; and five officers of the Long Beach section of the Art Teachers Association of Southern California — Norma Matlin, Janet Lahey, Joseph Donat, Helen Leyrer and Bruce Gaudineer. This committee decided on the form of the show. From there, the working group was made up of the local art teachers and their students.

*(Continued on next page)*



(4) College students worked together to create giant stairwell mobile. They used gold tinfoil and glass ornaments to produce one of the outstanding decorations of the Center's exhibit. (5) Side view of the mobile shows suspended "cage" filled with sparkling balls.

Since the Art Center is a spacious, remodeled old house, it was decided to treat each room separately. This simplified the division of labor with a small group responsible for each part of the show. The downstairs areas were used to exhibit well-designed gifts available in the local stores. In the reception room were reproductions of paintings with a Christmas or religious theme available for purchase at the exhibit. The four upstairs rooms were turned over to four levels of the Long Beach schools — junior high school and senior high schools and the City (freshman and sophomore years) and State College (junior and senior years). Each room had a specific theme.

The junior high school classes undertook a cooperative enterprise, one school assuming responsibility for trimming the big tree, one for furnishing the room for a teen-age Christmas party and another for decorating the walls. All the schools designed small trees of inventive materials to hang over one wall. When they had finished, all that was needed were the children dancing to the record-player and drinking the cokes — the final touches to the Christmas party room.

The high school group thought they would like a room where an art club could have a meeting and display the things they had made as gifts. The stud-

ents' imaginative display included a group of mobiles, paintings, weaving, pottery, and a revolving tree which cast reflections on the ceiling.

A setting for an open house was the choice of the junior college group. A buffet table with wassail bowl was set along one wall with a hospitable grouping of furniture in front of the fireplace. The fireplace wall was divided into deep rectangles in which were suspended three-dimensional ornaments of string and metal-foil. Small trees hung upside-down filled other spaces.

The hit of the exhibit with small children was the "Night Before Christmas" room dreamed up by the State College people. They blacked out the entire room, then lit only spots of interest — several mobiles made of colored plastic hung behind translucent paper with electric fans to motivate them, a Christmas tree made of wood and wire, and around its base, ribbon-tied, skeletal wire boxes.

The elementary schools exhibited several creches, and some fine portraits of Santa Claus and his reindeer. These, with a collection of hand-made, original and unusual Christmas cards and some primitive

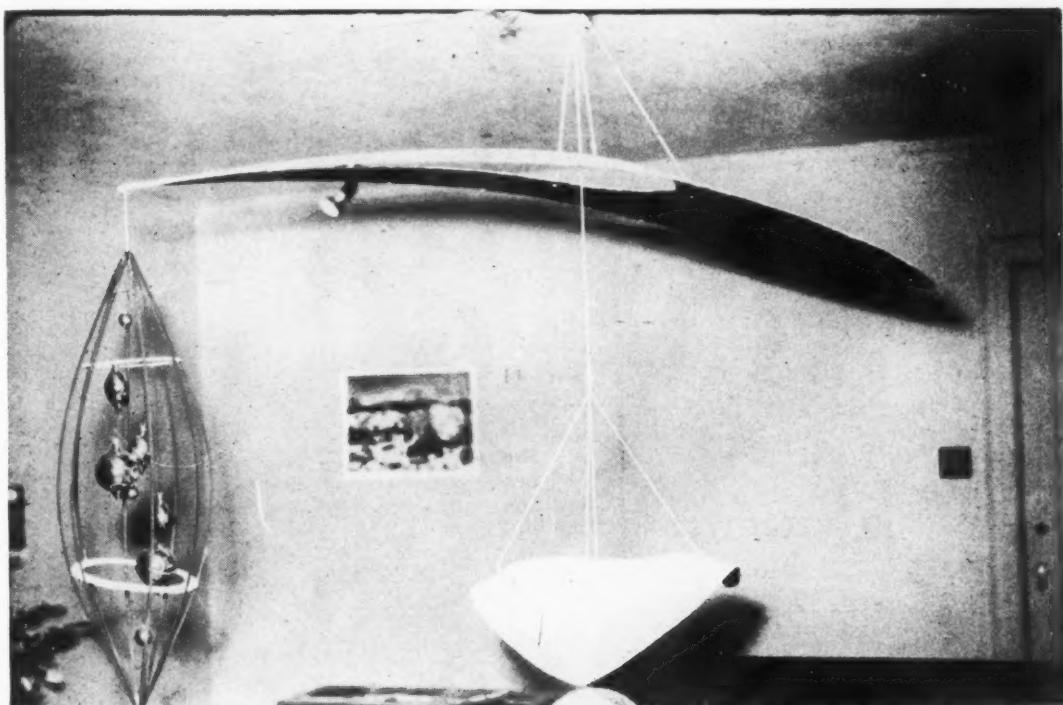
Mexican madonnas, decorated an upstairs hall.

Two City College students designed and constructed a huge mobile which hung in the two-story high stairwell. Although this, and most of the furniture used in the exhibit was contemporary in design, the few period pieces of furniture and traditional Christmas decorations used in the show looked very much a part of the whole.

The entire show required the cooperation of the local businessmen as it was necessary to borrow all the items used in the gift section and the furniture used in the upstairs rooms and entrance hall. Each store was given individual credit in a catalogue of the show which included a short description of each room and contained names of all students and teachers who contributed.

We all were worn-out when the show opened but everyone agreed that it had been worth the hours of work. The students learned a lot about display and had a fine opportunity to use new materials and find new uses for old ones. The enthusiastic reception by the public really put the ribbon on the package. •

5



## Merry Christmas to Mom and Pop

You and your students can be proud of the Christmas gifts they make with  
plaster of Paris — a stimulating, versatile art material



Tempera colors prove most satisfactory for painting lamp bases molded in oatmeal cartons or shoe boxes.



Children jumped at the idea of making lamps during study of electricity. Note ambitious planter type.

### By SAM WENET

Instructor, Sixth and Seventh Grades  
Knickerbocker School, Chicago  
As told to NORMAN SKLAREWITZ

It is in modern architecture rather than art education that the motto "Form follows function" is most frequently heard. Yet this concept accurately describes my experience with the unusually versatile, yet everyday art material — plaster of Paris.

Using it, some integrated art projects were successfully developed that helped achieve the goals of good art education while giving students a host of related values.

Basically the *function* was to offer my 6th and 7th grade pupils the widest possible opportunity for free expression and an understanding and appreciation of art in everyday living. I was anxious to prove to my young cynics that "art is good for something." My project therefore had to have practical value by their own critical standards.

Then there was the very important consideration of relating the art project to our academic subjects. Our school offers a fine, integrated curriculum. As the pupils' teacher for the entire day, I wanted to weave art experiences into this pro-



Decisions on what to make, and object's form and decoration were left to each child.





Wall plaques, medallions, lamps were gift items.

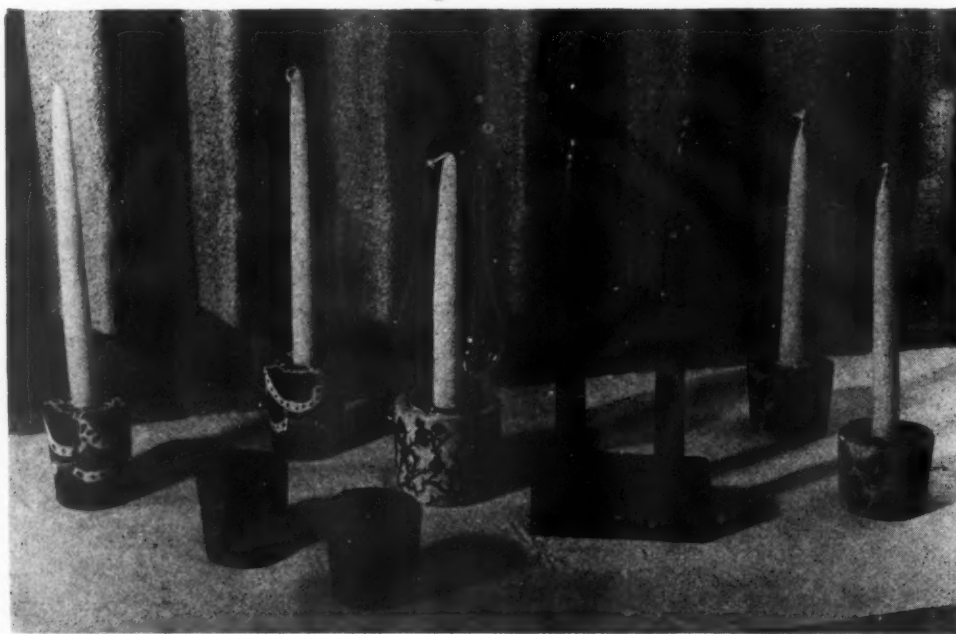
gram. As an aid to accomplishing these primary goals, I chose plaster of Paris as the medium and applied a few extra hours of planning each week.

Plaster was introduced early in the semester and at the very beginning we achieved a positive course integration. A simple formula for preparing the mix was drawn up in mathematics class. Proportions of water to powder were weighed out, carefully added and distributed to each pupil as a class experience.

I found the best mixing consistency was 3 to 1 — three pounds of plaster of Paris to one quart of water. This gives approximately one quart of plaster. Since many of the pupils used empty cardboard milk cartons for their molds, this gave an exact measure with no waste.

Our Board of Education supplies the plaster in five and ten pound bags. However, if your needs are more limited, I recommend the purchase of one pound bags. Almost any hardware store sells it in bulk for about 15 cents a pound and quantity buying will bring you an even better price.

Any kitchen or bath scale can be used to measure out the plaster. In my class, one of the pupils volunteered to bring a scale from home which served our weighing purposes very well. Actual mixing can be done in any clean container. We used large empty fruit cans which the school lunchroom provided. A word of special advice: work quickly once you've  
(Continued on page 45)



Candle holders and hurricane lamps were integrated with study of Colonial history.



Seventh grade class planned costumes and the background decorations for their Christmas movie.

## HOW WE MADE A MOVIE

# "INSIDE SANTA'S SCRAPBOOK"

By THEO MARCH

Classroom Teacher, Kansas City, Mo.

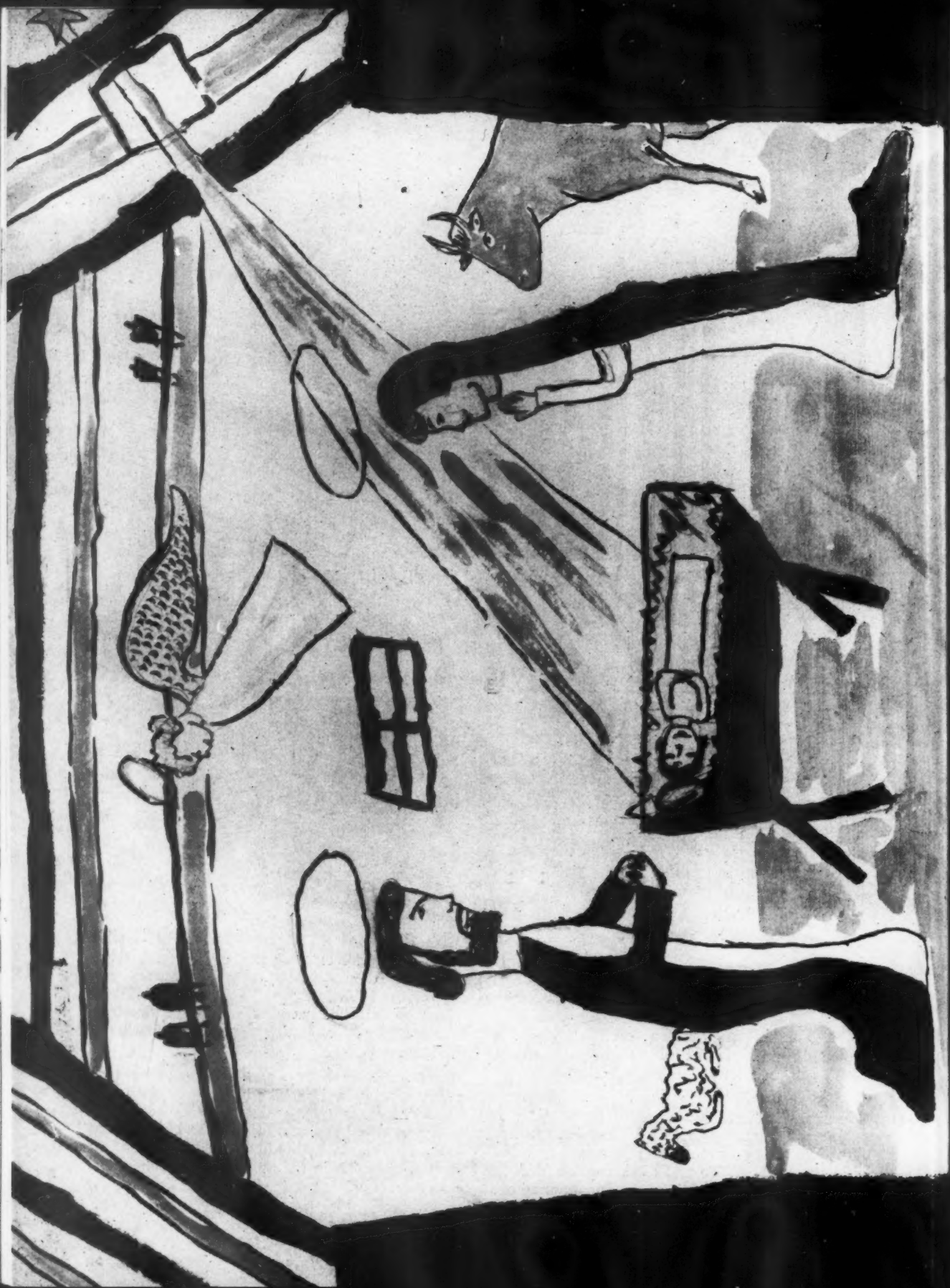
Early last year my children said they wanted to make a movie. At first this seemed like a rather large undertaking for a group of seventh-graders but their great enthusiasm and energy was catching. We discussed what kind of movie we should make. The children decided that it should be a movie in which everyone could participate and one which other classes would enjoy seeing. It would have a Christmas theme.

The next problem was: Where were we going to get enough money to finance a movie? We had \$10 given us by our building principal and \$10 from the P. T. A. To add to this we decided on holding a sale at noon hour in our gymnasium.

Each child brought toys he had finished with, books and all sorts of white elephants that had been tucked away at home. All packages were wrapped in brown wrapping paper and labelled for a boy or girl. The packages ranged in price from five cents to 30 cents depending on the value of the contents.

In addition, all 50 boys and girls made candy to sell at a penny apiece. The boys gave shoe shines. From this 30 minute project we totalled \$60.77, giving us \$80.77 as a starting fund. We still needed \$14. This we made by holding an old fashioned box supper. The girls in the class prepared boxes, auctioned them off

(Continued on page 46)





I have seen several pictures of the Nativity and have read the story of the birth of Jesus in the Bible.

In my picture, I have shown Mary and Joseph with little Jesus in a manger. Around the edge of the painting are the walls and rafters of the stable. Notice the birds on the rafters.

There are two animals in my picture. A sheep lies behind Joseph, and there is a cow in a stall back of Mary. I painted a star shining through a window. It showed the shepherds where the baby Jesus was.

Joseph has on a dark brown and white robe. Mary is dressed in white and has a blue shawl over her head. I wanted Jesus to be most important so I put him in the center of the picture with Mary and Joseph on each side.

*John Pilant*

Grade Seven, Age 12

# How To Draw the Little Dimension That Isn't There

By GLEN KETCHUM MARESCA

Supervisor of Art  
Stratford, Conn., Public Schools

The small child looks at the house he has painted and he thinks, "The sky is overhead." So he paints a line of blue across the top of his paper.

"The fence goes around the house." And he paints his fence up one side of the house, across the top, down the other side and around.

This is the two-dimensional language of child art. It says as plain as day, "My paper has width and height. So does my drawing."

To the child the paper is the background of his picture in a very literal sense. His concept of picture-making logically develops upon and within the two dimensions of the flat sheet. Depth, perspective, backgrounds, distance, horizons, one object in front of or in back of another, sky coming down in back of everything — such things show depth and belong to that third dimension which simply does not exist on the

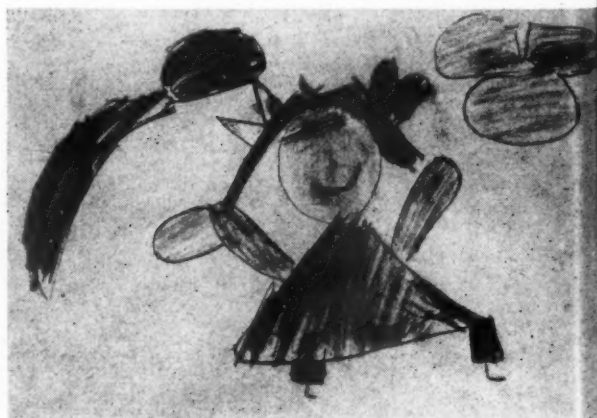
paper. And therefore does not exist in the drawing of the small child. When our young artist looks at his flat piece of paper, the third dimension is the little dimension that isn't there.

Think of the art work of children in this way and see how logical everything becomes. This is one of the keys to understanding that strangely beautiful language by which the child expresses himself. Think of the drawings of small children in terms of paper flatness and almost everything falls into line.

The five-year-old who painted the tree, child and butterfly, was not thinking of fitting them into a scene. He did not even fit them to each other. But he most beautifully and carefully fitted them to the paper upon which they were drawn.

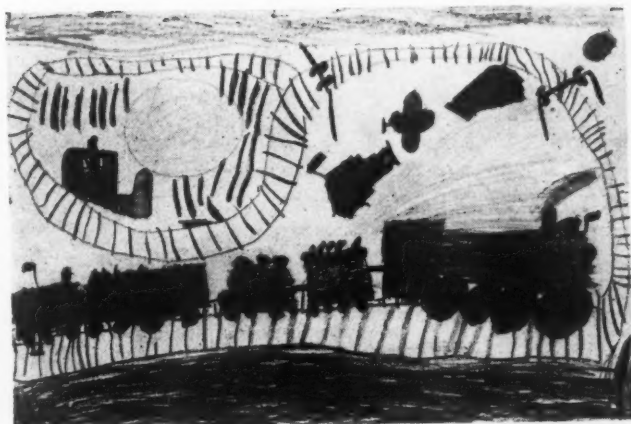
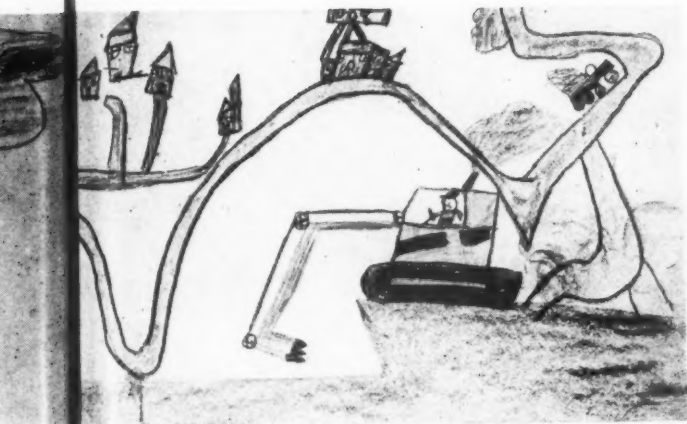
By the age of seven, the child often tackles problems in his picture-making of such a complex nature that

(1) In early stages child feels limited by confines of drawing paper. (2) and (3) In Kenneth's "Power Shovel" and Edward's "Railroad", the two seven-year-olds portrayed what they **knew** existed. Note the path Kenneth takes to watch the shovel, and the two signals along Edward's track. This is excellent observation and clear, correct thinking. (4) Perspective hinges on the child learning to paint what he **sees**. A nine-year-old with a sharp eye for proportion achieved airiness and depth in this remarkable water-color by using a pale, indistinct background.



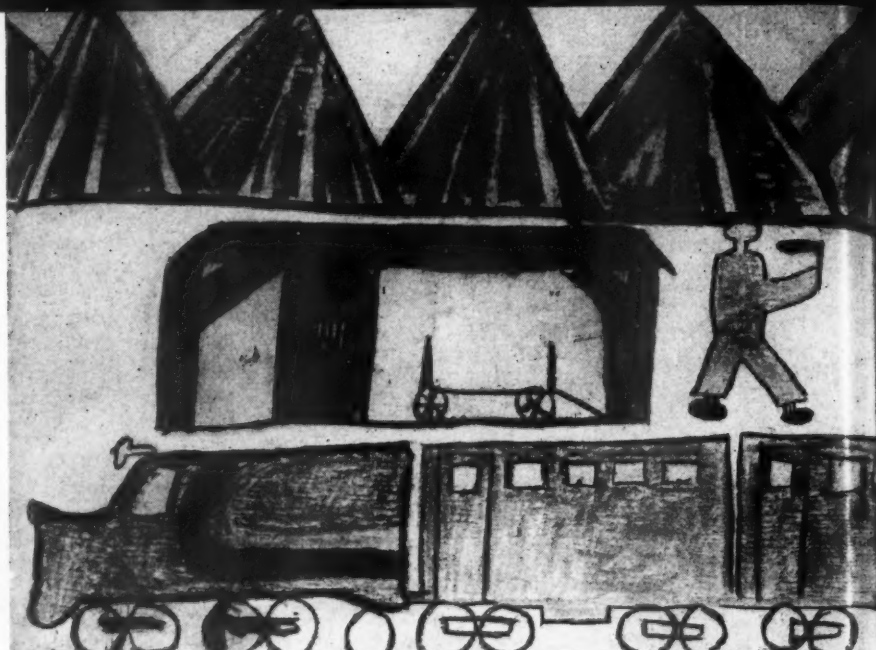
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(5) The child's two-dimensional concept dictates that objects in the background be drawn above instead of behind. (6) Is this easy, natural picture in three dimensions "better" than the primitive, patterned drawing on the opposite page? Author cautions against comparison.



5

they would stop most adults. Seven-year-old Kenneth decides to tell us about the big steam shovel operating in his neighborhood. We can tell the path he takes from his home to watch it. Edward, the same age, shows us where the railroad runs — around the pond, under two signals and around a lumber yard. Diane visited a farm and her picture shows just what it was like.

These are very complicated sets of ideas; yet the objects are portrayed and arranged on the two-dimensional paper to give us a very clear understanding of the whole situation.

These children have looked to learn and they *have learned*. They have learned an immense amount about the many things and relationships that go to make up a situation.

What about art? They have used their paper functionally; they have created good patterns without crowding and without large empty spaces; their observation has been excellent; their thinking clear and correct.

Certainly they do not see nor draw like small cameras; but, happily, nobody wants them to. The camera is a static thing while the eyes and mind of a child are dynamic sources of treasure-house surprises.

To develop or release these treasures, the adult has to tread with infinite care. It is all too easy to throw a verbal monkey-wrench into the smoothly operating potential of a child's developing creativity. The admonition "Be sure to make the sky come down to the ground", may sound very innocent, but what a stumbling block to the small child in whose short, uncomplicated life it has always been a fundamental fact that the sky is overhead.

But how about art instruction? Are we to go on letting children heedlessly paint the sky as a line of blue across the top of a piece of paper? How much can we teach them? How soon? One thing we cannot teach too much or too soon, is how to look at the real world with awareness. We can discuss with them the way it looks, in the same way that we tell them stories — at their own level. As they grow out of the primary grades, the effect of such looking with awareness will begin to show in their drawings.

In the middle grades the teacher finds a richness of times and places when looking and learning-to-look are a natural part of the study of science, geography, social studies, literature. "What do you think the little Arabian boy in the desert sees when he looks at the world around him? What do you think the little Swiss boy sees? What do we see? Come to the window and look *way off*. Over there is the horizon. What do *you* see?"

"Columbus knew the world was round," says the teacher of another grade. "He knew that what we call the sky was all around it. Come, look out of the window. Does it look as if the sky goes all around the world? What makes you think so?"

"What is the horizon?" asks the teacher of an older group. "Can we see much of it from our window? Why not? Look out of the window, then go back to your seat and draw as many things as you can remember that hide the horizon from here. Draw them the way they look from our window."

Not much confusion about where the sky is or what the horizon is or how things overlap it, when this

kind of learning and looking is tied up with other knowledge the children are acquiring. They are ready for it.

Of course nothing really replaces actual drawing and painting outdoors. The two pictures numbered 4 and 6 were painted outdoors by nine-year-olds. They had no particular problems or confusions. They simply painted what they saw.

However, since it is not always possible to paint directly from a scene, the classroom teacher, particularly of the middle grades, should be prepared to help with points of confusion. "The man is the most important thing in your picture, so draw him big — as big as the paper," she tells her class.

"But I can't draw the man big if I'm going to put a house in the picture," objects one child, "because the man will be too big for the house!"

Here is that finest of opportunities — the opportunity to give information and help at the exact moment

when it is needed and wanted. Everything should now be put aside to take advantage of this opportunity.

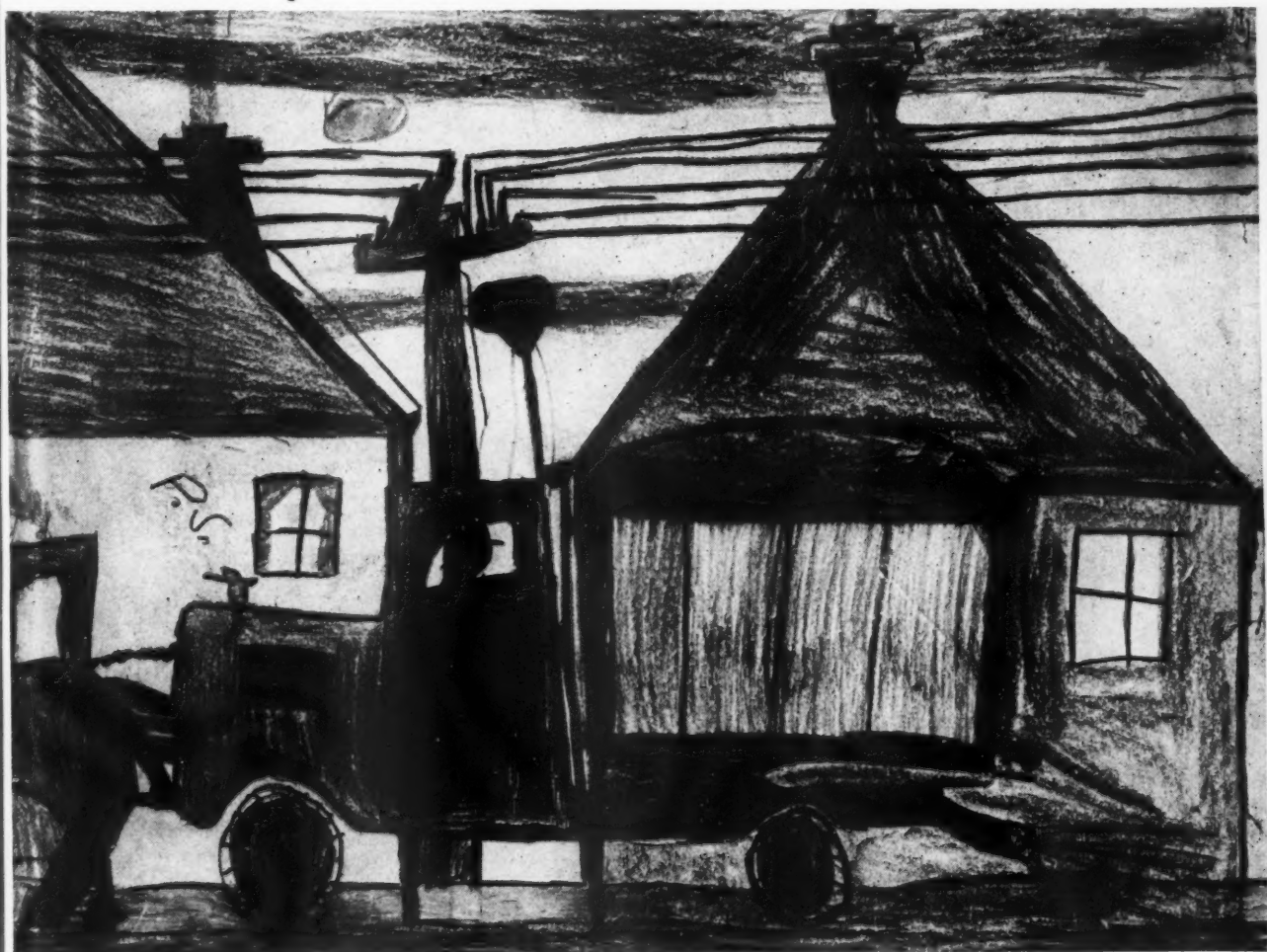
"Did you ever see a man look bigger than a house?" the teacher asks. Some of the children are not sure. "Look out of the window at that house up the block," she tells them. "Measure it with your fingers like this. Now look at me. Measure me. Which looks bigger?" The children answer "You do!"

"Why?" she asks.

"Because you are near and the house is far away." They know why.

Of course applying the idea takes time. Many children have difficulty carrying out the concept of third dimension in their drawing. The teacher should make careful recognition of this fact.

"There are two ways of drawing pictures," she tells her class casually. "One way is to make pictures of  
(Continued on page 45)









## EXHIBIT FROM PITTSBURGH

# ART IN STEEL TOWN

By **MARY ADELINE McKIBBIN**

Director of Art  
Pittsburgh Public Schools

*"Oh, London is a man's town  
There's power in the air;  
And Paris is a woman's town  
with flowers in her hair."*

Pittsburgh is a steel town <sup>4</sup> but with a dual personality. It is a city with a great interest in art and music. This interest has provided space, equipment, and supplies for a rich art program in the schools.

In the primary grades art experiences are usually guided by the classroom teacher. In the intermediate grades in the larger elementary schools and in the junior and senior high schools there is at least one well equipped general art room and an art-trained teacher. Seven elementary and four high schools have kilns; eight high schools are equipped for jewelry and other metal work.

Our program in Pittsburgh is concerned with meeting the child's needs and interests — not with the acquisition of skills. Yet we are convinced that the child who is not acquiring the skills he needs for

(1) Pittsburgh street at dusk is subject of seventh-grader's contribution to one of the annual exhibits held at Art and Craft Center. (2) A third-grader recorded the excitement of a neighborhood fire. (3) Mary Alice, Grade 5, thought the circus bareback rider was pretty. (4) Reminiscent of French Impressionists is the drawing of tropical trees and plants inspired by a third-grader's visit to a flower show.





5

## EXHIBIT FROM PITTSBURGH

communicating his feelings and ideas becomes frustrated — that emphasis on process does not preclude quality in the product. Our children work freely and happily with many exciting materials. We encourage purposeful planning and honest self-evaluation at the child's own maturation level.

The desire to communicate verbally or through color and form comes from experiences that stir the emotions and quicken the imagination. Without something to say, child art, like his speech, is meaningless and dead. The good teacher, whether classroom or art, feels an obligation to broaden and deepen the range of children's experiences. To the auto-and-plane-conscious second-grader, a trip by train up the Ohio, past mills, barges, bridges and towering hills was a thrilling experience, to be relived through songs and picture stories, through building the train itself and through painting a running trackside panorama of sights remembered.

The "firehouse," zoo, flower show, planetarium, riverboat races, exciting new building projects,

(5) Pittsburgh's schools foster a rich art program. (6) Children painted under the scrutiny of TV on three programs last spring. (7) and (8) Puppet plays are feature of annual art and craft exhibit. (9) A sixth-grader's keen observation produced this painting of a typical hilly street. (10) Classroom teachers of primary grades conduct their own art classes.



6



7



9



8



10

## EXHIBIT FROM PITTSBURGH

11



12

(1) Students demonstrate art work for PTA. (12) Grey slickers, yellow hoods, baleful looks express mood of rainy day in fifth-grader's painting. (13) In unique Stephen Foster Memorial Program second-grade jockeys and fourth-grade horses staged "Camptown Races", creating dances and costumes. (14) Children discovered local clays that fire a rich red. (15) Second-graders cement memories of trip as they build train. (16) No two masks are alike.



13

nearby farms, as well as many neighborhood attractions, all contribute valuable experiences later shared through the medium of art.

Children should experience art as universal and ageless. The art museum can contribute to this concept. Annually grades five through eight visit Carnegie Institute in a joint art-science program. A realization of what art can contribute to school and community is important if children are to continue to see art's relation to everyday needs. A Junior Red Cross call for masks for a hospital Halloween celebration resulted in much experimentation with a variety of materials, and it was doubly thrilling since others would enjoy it.

A sixth grade remodeled the office of its principal, with the financial help of the Parent-Teacher Association. Other youngsters have removed old prints from dark oak frames, bleached and waxed the frames. They substituted gay, colorful child paintings for the gloomy sepia prints.

Annually such uniquely Pittsburgh events as the Stephen Foster Memorial Program unite the art, music, and dance in the schools. Children originate dances to interpret the Foster music and design their costumes for the celebration.

A primary stimulus to vital art expression is the challenge of the material itself. Children are urged to supplement classroom supplies with outside materials. They have discovered local clays that fire a rich red. They have introduced soda straws, Christmas tinsel and even colored sticks into their weaving. They have created masks trimmed with hair made of anything from shredded cellophane to curled tin.

Last spring in three experimental TV programs we attempted to acquaint the public with our art program. We showed the developmental aspects of work in clay, in puppetry and in painting — using children from neighboring elementary and high schools on each program.

The public has other opportunities to see art in action at the annual exhibit of the Art and Crafts of the Pittsburgh Public Schools held at the Arts and Crafts Center. Children's work in all media, and by all age groups, is effectively displayed. During the exhibit the children carry on all types of art activities.

Teachers, principals, and supervisors in general elementary education regard this annual exhibit as a valuable aid to understanding the place of art experiences in the over-all development of children.

Pittsburgh may indeed seem to the world a "steel town" but she has a deep interest in her many colleges, her symphony orchestra, and International Art Exhibition — and in the art and music in her schools. •

14



15



16





Trousered puppet made by advanced student.

# PUPPETS: Play For Everyone

By **MARY LEWIS**

Art Staff Consultant  
New York City Public Schools

**In a world of their own making  
children absorb lessons in how to  
cooperate in everyday living.**



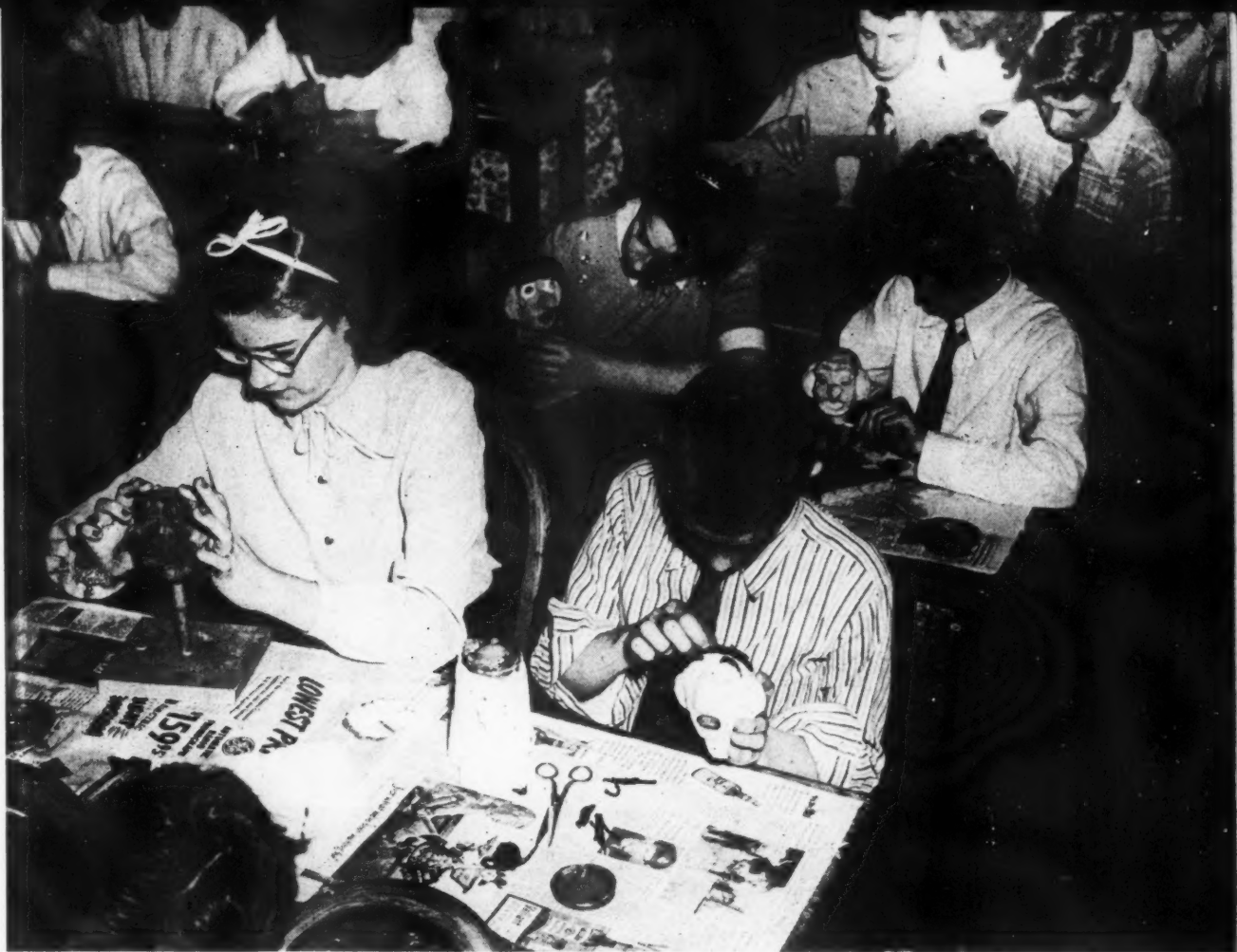
Child gives her puppet  
a personality.

Puppets are an exciting adventure into the world of make-believe. Children at any age need little encouragement or stimulus to start them designing and making puppets, creating stage effects and acting out stories.

Ideas related to everyday living, health, safety, manners and highlights of characters in fiction and history, can be brought out most effectively by means of simple puppets. Spontaneous dialogue gives the teacher an insight into the interests, abilities, and personality traits of individual children and it helps her to guide them more effectively.

The little puppet form the child creates seems very real to him, and he gives it a personality that is his own. He actually lives for the moment, the character his puppet portrays. The child's understanding of various types of people is deepened as he sometimes projects himself into the character of a stern father, a king, explorer or fun loving clown.





The older children, having greater manual dexterity, are capable of modeling expressive paper mache heads.



Variety of skills is needed in building stage.



The children's big moment: The show goes on!



No copying — child must design and dress his own puppet.



Beginning puppeteers make stick type or paper-sack figures.



The untutored exaggeration in drawing certain important characteristics brings the stick puppets to life.



Active hand puppets are extensions of child's personality.

Puppetry stimulates the child to learn more about things and ways of doing and judging things, from his own experience with materials.

It is wise for the teacher not to start the puppet activity until children have first handled and experimented with a variety of materials such as paint, paper, cloth, yarns, clay. When the child can use these materials and tools with some competence, he can more readily utilize his knowledge and art ability to create original puppets, design the scenery, plan the stage, and other aspects of the production.

Experimentation and discovery based on experience with materials provide the spark that is the beginning of judgment, taste, self-confidence and self-realization.

Although each child designs and makes his own puppet, from start to finish the puppet activity is a co-operative venture. The play, the various characters and the suitability of the materials, colors, sound effects, and lighting, are points of interest to the whole group.

From time to time, the children should try out the colors of the costumes by grouping and regrouping the puppets next to each other and against the background scenery. Often a child is disheartened to find that because of similarity in color to the background or to another puppet, his puppet is completely lost to the audience.

*(Continued on page 48)*



Ease and speed of making paper sack puppet bolsters child's confidence.

# HOW WE CAN HAVE BETTER SCHOOL ART

By **LEON L. WINSLOW**

Director of Art Education  
Baltimore Public Schools

What constitutes the best art education that can be offered for all the children? What about the instruction now being given in most of our elementary schools?

Today most educators agree that school art experiences should relate to the home, the school and the community; that the works of artists should be observed by children as the expressions of past and present culture. Art should also serve as an important emotional outlet and medium of free expression. We find art and other curriculum areas integrating to form a unified whole in which the activities both promote and accompany the acquisition of facts. Creative and appreciative experiences are involved here, the child being stimulated to release his feelings through a variety of mediums. At the same time he is encouraged to contemplate art products and thus to react to art. Gradually, he should come to acquire an understanding of art processes, skill in their performance and ability to judge.

From the standpoint of administration, art may be regarded as coordinate with other studies. Yet from the standpoints of content and method, art is somewhat, though not radically, different from the others. It is concerned largely with the meeting of needs through creative manipulation of materials and with the concrete expression of thoughts and feelings. The educational values usually ascribed to art are individual and social development gained through the control over materials. Art as a school subject area should be conceived of as a unified component of the entire school experience in which the pupil gradually acquires control over art mediums, attains facility of expression, and grows in his power to understand and appreciate art forms.

*(Continued on page 40)*



(1) The child's freely expressed thoughts and feelings become tangible aids to guidance. (2) Of untold value to child's personality is firing and glazing his own clay model. (3) A Baltimore Museum of Art exhibits elementary school work.







3





4



5

(1) Acquiring control of art materials begins in kindergarten. At this level large wax crayons are appropriate. (2) Ingenious designs are made by first-grade girls with potato blocks and poster paint.

Art is being looked upon today as different from other so-called "special" subjects such as music and physical education. It also has been referred to by teachers as the "blind spot" of the curriculum as adequate provision has been made for it so seldom in school programs. References to art at teachers' meetings have been few. Special supervision of art education and/or art counselors to give needed help to teachers have often been lacking. Nor has art work always been provided for as such in the school budget.

Art and social studies have often been so closely related that art has sometimes been considered a social study, and thus absorbed to the extent of losing its own identity as a subject worthy of recognition and support. There are many times, however, when art should have absolutely no relationship to social studies nor to any other curriculum area, but should exist as art alone.

Does it not seem strange that elementary school art which, in the form of drawing and manual training, extends back farther than the other special areas, and which is considered by some to possess a richer cultural value, should appear to be taken less seriously today than other subjects?

Certainly the art education program being carried on at present in most schools needs to be strengthened greatly and further developed. The entire field of art appreciation, for instance, has been scarcely touched. This is due to some extent to the fact that art appreciation has occupied an insignificant place in the professional education of the elementary school teacher. Color prints, motion pictures, models and other materials necessary to carry on effective instruction are lacking in most schools. Furthermore children seldom have been given the opportunity to participate in free, creative art expression disassociated from other subject areas. Is it not time that all creative handwork done by school children be elevated to the plane of art and be so considered by teachers and administrations? Attractive art products do sometimes result from the interaction of curriculum areas, but art work deserves a position as a culminating experience in itself. This objective has seldom been fully attained under conditions now existing.

All aspects of art education must be more enthusiastically embraced by school administrators, supervisors and teachers if art is to become the well-rounded and balanced curriculum area that it ought to be. Vastly more must be undertaken in the school art field than is now being done if the extravagant claims being made by its friends are to be fulfilled. •

# ONE-STOP SHOPPING

## Free and Inexpensive



Below are listed free and inexpensive booklets, catalogs, and samples offered in the advertising and Shop Talk columns of this issue. To obtain free materials, simply fill in the coupons on this page, one coupon for each item you desire. Starred (★) offers require a small payment and requests for these items must be sent direct to the advertiser. Send all coupons to:

READER SERVICE, JUNIOR ARTS & ACTIVITIES, 542 N. DEARBORN ST., CHICAGO 10, ILL.

### AUDIO-VISUAL

**Details.** Slides and filmstrips of the Museum of Modern Art collections. Herbert E. Budek Co., Inc., 55 Poplar Ave., Hackensack, N.J. Adv. on page 43. No. 249.

### BRUSHES

**School Brush Circular.** M. Grumbacher, Inc., 484 W. 34th St., New York 1, N. Y. Adv. on page 48. No. 234.

### CERAMICS

**Handbook, "Seramo Modeling Clay".** Favor, Ruhl & Co., Inc., Dept. JA, 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 45. No. 257.

**Catalog.** Crafttools, Inc., 40 Broadway, New York 13, N. Y. See Shop Talk. No. 258.

### CRAFT SUPPLIES

**Catalog.** Chicago Craft Service, 509 N. La Salle St., Chicago 10, Ill. Adv. on page 50. No. 240.

**Catalog.** Kit Kraft, 7373 Melrose, Dept. Z9, Hollywood 46, Calif. Adv. on page 49. No. 209.

★**Catalog.** Send 25 cents to Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 49.

**List of Supplies.** Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 49. No. 210.

**Catalog.** J. L. Hammett Co., 266 Main St., Cambridge, Mass. Adv. on page 50. No. 211.

**Catalog.** Griffin Craft Supplies, 5626-J Telegraph Ave., Oakland 9, Calif. Adv. on page 43. No. 212.

### LEATHER

**Catalog, "Everything for Leathercraft".** Tan-art Leathercraft Co., 149 N. 3rd St., Philadelphia 6, Pa. Adv. on page 45. No. 221.

**Supply Folder.** Osborn Bros. Supply Co., Dept. JA, 223 W. Jackson Blvd., Chicago 6 Ill. Adv. on page 45. No. 222.

★**Catalog.** Send 25 cents to Osborn Bros. Supply Co., Dept. JA, 223 W. Jackson Blvd., Chicago 6, Ill. Adv. on page 45.

**Catalog.** J. C. Larson Co., 820 S. Tripp Ave., Dept. 2502, Chicago 24, Ill. Adv. on page 49. No. 225.

### MUSIC

**EMB Guide.** Equipment, supplies, and teaching aids for every phase of music education. Educational Music Bureau, 30 E. Adams St., Chicago 3, Ill. Adv. on page 47. No. 231.

### PAINTS AND CRAYONS

**Pamphlet on Nu-Media.** Wilson Arts & Crafts, Dept. JA, 323 Southwest Fourth Ave., Fari-bault, Minn. See Shop Talk. No. 259.

**Creative Crayonex Projects bulletin.** The American Crayon Co., Dept. JA-27, Sandusky, Ohio. Adv. on back cover. No. 228.

### SHELLCRAFT

**Catalog of shellcraft supplies.** The Nautilus, Dept. A, Box 1270, Sarasota, Fla. Adv. on page 50. No. 224.

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# BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

*Unesco Courier*, monthly publication of the United Nations Educational, Scientific and Cultural Organizations. Available through Columbia University Press, 2960 Broadway, New York, N. Y. 20 cents per copy or \$2.00 per year.

One of the most valuable new art source materials for teachers is the *Unesco Courier*. Each month a section is devoted to the art of a member nation of the United Nations. For example, the June issue contained a well-written article on "2000 Years of Mexican Civilization and Art". The photographs of Pre-Columbian art were particularly beautiful. A well-chosen group of works by Mexico's contemporary artists was shown. Other issues have covered the art of ancient Greece, handicrafts of one of the Scandinavian countries and the art of Asia. This material is not only valuable in its treatment of the world's great art but it is important in helping to develop understanding of other nations and their cultural contributions. Simplicity of format and admirable choice of material make the *Unesco Courier* a good art source for classroom and art teacher.

• • •

*Girl's Book of Sewing*. Jane Chapman, Greenberg, Publisher, 201 East 57th St., New York 22, N. Y. 1952. \$2.00.

The possibilities of creative work with a needle and thread are becoming better known in art education. *Girl's Book of Sewing* may not be as useful for creative ideas as it will for the ways it simplifies the use of materials and tools of sewing. Clear illustrations and easy ways of working with materials encourage the student to experiment and work out articles that recognize the limitations and possibilities of cloth, needle and thread. Miss Chapman steers clear of suggesting that her readers limit themselves to the activities she describes but uses them to give information about sewing problems.

*Girl's Book of Sewing* is a how-to-do-it book that can only serve as a reference for the curious and for problem solving in techniques. It is written for the 12 to 14 age level. While part of the book is devoted to hand sewing, attention is given to the use of the sewing machine. In making costumes for plays, designing clothes or other clothesmaking activities, this is a possible source book. The creative teacher will want to use it as such rather than as a guide to new ideas.

*Educators Guide to Free Film*. Twelfth Edition, 1952. John Diffor, Mary Foley Horkheimer and John G. Fowlkes, editors. Educators Progress Service, Randolph, Wis. \$6.00.

*Educators Guide to Free Slidefilms*. John Diffor and Mary Horkheimer, editors. Educators Progress Service, Randolph, Wis. 1952. \$4.00.

A surprising number of teachers do not realize how many films and slides are available to them at little or no cost. Whether the teacher is one with ample funds or one who must manage without funds for visual aids, these two guides will be worth his attention. Each year these publications are revised so as to include the new sources, addresses and classifications. The films and slides are annotated to help the user understand their nature and possible use.

Some school systems have rulings which prohibit the showing of films distributed by commercial firms and containing reference to their products. It is easy to tell by using these guides whether the film or slides are "selling" devices or produced as an informational service.

A section has been devoted to Arts and Crafts. Teacher will find visual aids, however, that would be effective in teaching art in other sections. Some of the items listed are not new but the guide serves a useful purpose in bringing together an annotated listing of free films and slides. Some of the visual aids are questionable in their point of view toward art but the description helps readers to decide which aids which would be worth obtaining. Most of them are distributed on a loan basis.

• • •

*Clay Modeling*. 1952. 32 frames. Silent with captions, color. (Primary Art Series). \$6.00.

*Cutting and Pasting*. 1952. 34 frames; silent with captions, color (Primary Art Series). \$6.00.

*Drawing*. 1952. 35 frames. Silent with captions, color. (Primary Art Series). \$6.00.

*Finger Painting*. 1952. 35 frames. Silent with captions: color (Primary Art Series). \$6.00.

*Painting*. 1952. 30 frames. Silent with captions, color. (Primary Art Series). \$6.00.

*Water Coloring*. 1952. 31 frames. Silent with

captions: color (Primary Art Series). \$6.00.

Six new filmstrips have been produced by Young America Films, Inc., 18 E. 41st St., New York 17, N. Y., for the teaching of art in the primary grades. Maude Ellsworth, art educator, University of Kansas, was the advisor. These films were produced for the use of the classroom teacher who was not trained as a special art teacher.

Art media and techniques which seem so simple to special art teachers may come hard for the average classroom teacher who is without the help of a good art consultant. The filmstrips serve better for the teacher than for the child. Admittedly Miss Ellsworth and the producers conceived these filmstrips as "how-to-do-it" films but there is a fresh and free approach in their handling.

The most successful of the six is the strip on painting. It encourages the boldness, freedom and purity so characteristic of the primary child. Not less important are the filmstrips on cutting and pasting and clay modeling. Captions are simply stated and aimed at encouraging the child to explore the media and technique shown. The color helps immeasurably to give dimension and clarity to the ideas shown.

The filmstrips on water color and fingerpainting are hackneyed and apt to set a pattern for the child's approach to the media. These filmstrips, like so many on the market, should be used sparingly and with imagination lest they tend to crystallize the child's approach to his art. Miss Ellsworth, the advisor, would be one of the first to suggest that teachers use filmstrips with purpose and at the right time. The Young America Primary Art Series is effective in what it offers to the classroom teacher on materials and teaching with them. It is interesting to the child in that he has an opportunity to see what the nature of the material and technique is.

• • •

*Rubens*, Brandon Films, Inc., 1700 Broadway, New York 19, N. Y., 16 mm, sound,

black and white. 35 minutes running time, sale \$225.00, rental \$17.50.

*Rubens* adds greatly to the understanding and appreciation of this master's form and style. The film includes a comprehensive group of his works viewed from different approaches. Shots of works by Van Eyck, Titian and Michelangelo are compared with Rubens' paintings. The film is too long and too technical to be of interest to students below senior high school level.

• • •

*Scratchboard Drawing*, C. W. Bacon, Studio Publications, 432 Fourth Avenue, New York 16, N. Y., 1952. \$5.00

*Scratchboard Drawing* is a good reference for a medium whose possibilities have heretofore been thought limited. Mr. Bacon has written a how-to-do-it book that is technically complete, though probably too advanced for the young reader. A well-organized series of illustrations helps point up the methods. The process of scratchboard drawing is closely akin to engraving, etching and mezzo-tint.

It offers a way of experimenting in the problems of those mediums without using expensive materials. Mr. Bacon suggests that while scratchboard is a good introduction to other graphic arts it should not be underestimated as a process in its own right.

The volume will make a useful addition to your how-to-do-it book collection.

• • •

*Looking at Sculpture*, released by Brandon Films, Inc., 200 West 57th St., New York, N. Y., 1951, 16 mm. sound, black and white. 11 minutes running time, sale \$40.00, rental \$2.50.

The British flair for dramatizing art appreciation is evident in their latest production, *Looking at Sculpture*. It was produced as part of a series to build greater public interest in museums. Narrated by the noted English actor, Michael Redgrave, the film takes the viewer for a visit to three sculptures in the Victoria and Albert Museum. •

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# SHOP TALK

## CERAMIC SHOP

Crafttools, Inc., of New York City, announces the introduction of a new variable speed electric potter's wheel which embodies many features to make the unit almost a complete ceramic shop. The Crafttool follows through all phases of ceramic work, such as wedging, throwing, banding, sanding, grinding — except the firing! By adding a few simple attachments the wheel becomes a complete gem-cutting shop and performs all phases of lapidary work from rough sawing to final polishing.

While basically a potter's wheel, the Crafttool with the addition of a few accessories, becomes a belt sander, disc sander, drill, ball mill, air compressor,

**A potter's wheel finds a workshop;  
new colors paint on anything.**

grinder and flexible shaft. In addition there are one constant and two variable speed shafts which give the wheel a range of 40-1800 RPM — regulated by foot or lock-hand control.

The tool has been designed to be quiet, sensitive and smooth running. Though portable and small enough to fit into a closet, there is no sacrifice in capacity. It is built to meet the exacting requirements of schools, camps, shops and professionals, yet is simple enough for the hobbyist to master.

The Crafttool is priced at \$179.50. A complete catalog is available from Crafttools, Inc., Dept. JA, 40 Broadway, New York 13, N. Y.

• • •

## UTILITY COLORS

Here is another new item with which you should become familiar. FLO-PAQUE COLORS offer the ease of application of a water color or tempera and the durability and advantages of oils. You can literally paint on **anything** with these new colors: textiles, china, glass, wood, metal, leather, plastics, paper, or canvas and are available in 33 colors. A FLO-PAQUE utility kit contains 7-1 oz. jars of colors for \$4.50. The same company has another new item in its FLOQUIL DIP-KIT. This is a handy color set containing eight ½ oz. bottles of FLOQUIL DRI-INK. Four dip sticks with eight No. 3A nibs in a handy cardboard box with complete instructions sells for \$3.50. As the name implies, the dip sticks are dipped into the colors and you are ready for sketching or poster work.

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## Merry Christmas

(Continued from page 20)

added your water — plaster of Paris sets quickly. A thickness something like heavy cream seems to work best for me. Temperas were used generally for coloring our plaster-made objects.

Since the group was then studying early American history, the objects to be made first were planned to fit into this unit. We learned that our frontier settlers used candles, lamps and other simple lighting implements so we decided to make some of these. In a short time the class decided many of the plaster objects would make excellent Christmas gifts.

We get the fullest possible benefit from individual ingenuity; no commercial molds or patterns were used. I began by making a few suggestions and then the class took up the game. Cardboard milk cartons, salt boxes, bottoms of oat meal cartons, small shoe boxes — all were brought in and used very successfully as molds.

The children created a variety of candle stick holders, hurricane type lamps and other objects associated with early frontier homes. As the work continued there was the new challenge of decorating. Again the class was given a free choice of techniques. Some used water colors to depict familiar or historical scenes. Others turned to stencils and created intriguing abstract designs.

There were no standards that a child had to meet. Those who shied away from painting found that they could make stencils instead and have the fun of using a fly sprayer to apply the colors.

Plaster wasn't used to the exclusion of other art materials, of course. But periodically throughout the semester we returned to it and the children were challenged anew each time. During a study of electricity in general science, for example, it was decided to make lamps.

Here was an exceptionally well-liked project. A lamp had obvious utilitarian value. The incentive to have a table or bed lamp of one's own making at home for all to see

and admire was unusually effective. This recognition factor was expressed by the students frequently as they worked towards making something that would please and surprise their families by its good craftsmanship.

Again the shape and forms were decisions made by each child with my guidance coming only in terms of suggestions of general areas from which they might make a selection. Some of the more ambitious made planter lamps of good taste and workmanship. Those who were more adept even went on to make their own lamp shades of cloth or parchment.

At the same time, I was to learn that plastercraft could be well adapted to broader age and grade levels, too. As Art Director for the Deborah Boys' Club on Chicago's north side, I had an evening group of boys from 8 to 14 years old.

Here was a wide age range with the accompanying diversity of skills and interests. But plaster again proved itself excellent for our program. The older boys devoted more attention to the design and decorative elements of their more elaborate objects while the younger lads were learning the simple steps of making a wall plaque or pin.

I believe that both projects helped to establish the concept that art has a real place in our everyday lives. The youngsters began to realize that everything about them has had the touch of the artist and the designer. By the end of a semester, I wasn't worried about how to meet the common challenge from the baseball-inclined 11-year old of "Aw, what's art good for anyhow?" •

## Looking and Learning

(Continued from page 27)

things the way they really look. The other way is to make pictures of things the way *you want them to look*.

"For instance, you could make everything in your picture the same size—if you wanted to. It is important though, that you arrange things nicely." (Continued on page 48)



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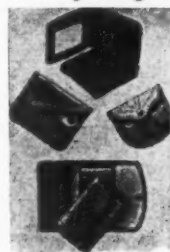
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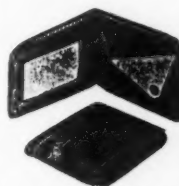
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## "Inside Santa's Scrapbook"

(Continued from page 21)

to the boys and ate with whoever purchased the box. This event supplied all with lunch as well as completing our fund.

I did not handle any of the money. Committees shopped for everything

that was needed and reported their findings to the group and the treasurer paid all bills. They decided on color film and bought 700 feet. The script became a major undertaking. How to get everyone in to the movie really presented a problem. Each child appeared at least twice in the finished movie. They decided not to have a story acted out as they were not professional

actors. After much discussion the class decided to portray Christmas traditions in America. When the film was near completion it was titled "Inside Santa's Scrapbook."

We needed a narrator. Everyone who wished tried out for the part. We put their voices on a tape recorder and played them back. After many try outs the children selected the one they thought best and I think they used excellent judgment.

All in the group were busy working on the music we planned to use for background, in addition to making all of the things we planned to use. All of the props and scenery in the film were made by the boys and girls — a miniature village, a scrapbook depicting different scenes, mobiles, candle arrangements, snowflakes, ornaments, three dimensional stars, Christmas cards, Christmas wrappings and packages, a Christmas tree, a stained glass window, nativity scene and many others.

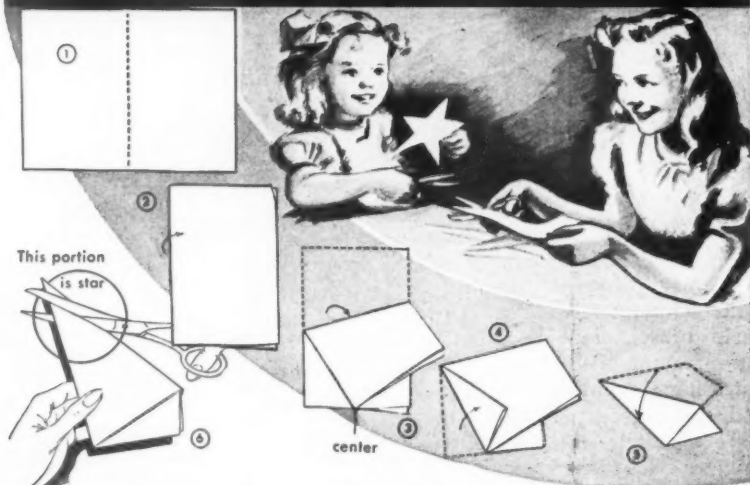
The actual filming took place the week before Thanksgiving. There had to be a deadline if we were to have the film put together and ready to show by Christmas time. This required much patience on the part of the children. Scenes had to be rehearsed, timing of scenes and music worked out and ready to go at a specified time. It was a new experience and they loved it.

While some were working on the stage others were being filmed. Some remained in the room assembling materials for the next scene. A million things came up to be taken care of at the last minute. We worked very hard to synchronize the action with the music. After timing each scene and the music, we recorded the music on a tape recorder. From this we made a recording on a 33 1/3 microgroove record.

The completed film lasts 13 minutes and 33 seconds and took us two months to make. The children did everything, from earning the money, writing their script, making everything they used, and their own voices furnishing the music. After they had finished I asked what had they learned from making the film? They replied "working together".

### STARS TO BRIGHTEN YOUR PROGRAM

A suggestion we hope you find helpful and interesting



### Five-Pointed Star with One Snip of the Scissors

#### Here Are Easy Directions To Make This Five-Pointed Star

Use any paper with 8 1/2" x 11" proportions. Follow above diagrams from 1 to 5. Snip according to 6. And there's your star.

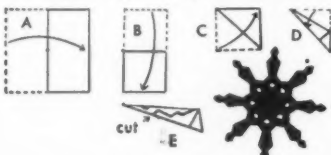


#### More Creative Stars Are Also Easy to Make

Stars (snowflakes, too) not to be copied, each unique, is a satisfying project for any child. And the whole class enjoys applying the designs to windows, pupil-created greeting cards, tags for gifts and book covers.



**BASIC DIRECTIONS FOR THESE CREATIVE STARS:**—You must begin with a square (any size) of any kind of paper. Use gold, silver, white, colored. Colored cellophane designs, especially overlapped, give impressive effects.



Fold according to above diagrams A to D. Cut (see E); no two cuts alike; do not cut side edge nor across angle.

**If further interested:** Directions for "Five-Pointed Star with One Snip" is from POPULAR MECHANICS CHRISTMAS HANDBOOK of ideas, toys, gifts you can make.

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The business of making movies was just as new to me as it was to the children but it was a wonderful learning experience for all. I feel they had the opportunity to work with many kinds of materials. The movie was integrated with music, art, English, and arithmetic and related somewhat to other subjects.

We could not have accomplished this without the help of many people. We called on the art department, audio visual, music, and elementary education departments, as well as our principal. It is wonderful to be in a system where teachers and children have the feeling they can call on the heads of departments and supervisors for help and know they are always glad to assist.

Parents were vitally interested. When invited to see the first showing of the film they were amazed

at what the children had accomplished. They were sincere in expressing their appreciation as to what the experience had meant to their children.

Many of you are probably skeptical as to what happened to our regular academic subjects while the movie was in progress — well it went right along. But the children were so interested and enthusiastic about the movie work that they came into the building with me at 7 o'clock in the morning and often stayed until supertime. They realized our regular subjects came first and so everyone pitched in. There was a job to be done and they wanted to see it accomplished with pride in their accomplishment.

Try making a movie — it is really a wonderful experience. •

EDITOR'S NOTE: Anyone interested in renting this film may write to Theo March, Bryant School, 319 Westover Rd., Kansas City, Mo.

Unaware of photographer, the children are absorbed in the timing of part of movie's background music.



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## Looking and Learning

(Continued from page 45)

Notice the two pictures by eight-year-old children. They were drawn at about the same time, in the same room. One child draws easily and naturally in three dimensions. Notice how much depth he has achieved by putting the truck in front of the telegraph pole, the telegraph wires in front of the house, and the house chimneys in front of the sky.

He has noticed that this is the way things are *really* seen.

The other boy draws strictly within the familiar two dimensions of his paper. He cannot show objects *behind* other objects, so he shows them *above*. His visual perception seems undeveloped. His drawing has a primitive quality.

Is one picture "better" than the other? Which one would teacher choose to display? The stamp of adult approval would in most cases be put upon realism. But many artists would feel that the two-dimensional drawing, with its stylized quality, its three levels and interesting patterns, shows finer and more fundamental art qualities of arrangement and design.

It is confusing — particularly for the conscientious adult who wants to help the children to "draw better." We all want to do that. The question is — what do we mean by "better?" We must be very careful that we do not mean "drawing the way I would do it" or "drawing the way I would like to see it done." The adult's way of drawing is not always best for Allen or John or Fay.

### PERSONAL EXPRESSION

The finest thing about art is that it is a *personal* expression. It can never be bound within a set of rules without destroying that personal factor which makes it such a wonderful outlet for children.

Since we wish to help the child develop his art expression naturally and creatively, we try to open his eyes to an awareness and an understanding of the way things really look, but at the same time give him a feeling of the broad tolerance of art — of the many possible, wonderful, different ways there are of seeing and drawing things. •

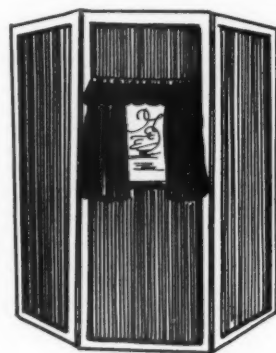
## Puppetry

(Continued from page 37)

Those constructing the stage should determine the height and width of the proscenium in relation to the height of the puppets. The scenery should be big enough to cover the sight lines in order to maintain an illusion of reality for the audience. The scenery should contain only a few simple symbols that give the locale — such as a stained glass window to indicate a church or castle or a fence and barn for a country scene.

A wide variety of assorted materials, placed in separate boxes, should be gathered beforehand and all aspects of the activity discussed before the work begins.

Experimentation will help the children decide which colors and materials suit their ideas best. They will find that for a paper bag puppet, the nose, eyes, lips, hair may be made fat or projecting — and that rolling, curling, folding, fringing, shredding the paper can give them expressive personalities. Sock type puppets made from a sock or piece of cloth give oppor-



A most effective stage can be made from an old screen.

tunity for experimentation with wool, felt, stitchery, buttons, beads to decide which is best for facial expression, hair and clothes.

Older children who have had some experience with these simple puppet constructions, may want to experiment with a variety of unusual materials for heads such as wood, cans, sponge rubber, balls etc. They may also find a greater outlet for their increased manual ability by





Younger students do not attempt more than shirt-type costumes. They learn to make them more realistic as they advance.

modeling expressive heads of paper mache.

When the heads are completed, children are ready to clothe the puppet. I found that for hand puppets in the elementary grades, a shirt type costume is best. However, as children progress they will discover how to make trousers for male characters and how to give greater reality to their puppets by making hands and feet for them. They may do research on costumes for fictional or historical figures but should understand that they are not to copy a costume or character but create one of their own.

Whatever type of puppet under construction, the child determines for himself the size of the head and body, and selects materials and colors of his own choosing to make the features and costume.

Experimentation with sound effects, and with lighting lead to many interesting discoveries and add heightened interest to the performance. A string of lights or a flashlight shining through a piece of yellow cellophane held about three inches from the light gives the effect of sunshine. Blue or purple cellophane is best to create the atmosphere of night or eeriness.

Children are also interested to discover the effect the different colored lights have on the colors of the costumes.

Songs, music box, drums and whistles also add variety and interest to the performance.

The need for synchronization of sound and action helps the child realize the importance of his contribution to the success of the performance.

It must be remembered that what the child gains from the experience and the uniqueness of his expression is to be valued over the exhibit quality of a stereotyped product. The real purpose is creative self-expression, giving the child a chance to use his own imagination in interpreting things in his own way. •

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## Christmas Windows

(Continued from page 11)

paper. When all the outlines were done, another discussion took place to decide the colors.

For the background of both windows a light sky blue was chosen. The angels were to be pale pink and white. The rich colors of Mary's costume were repeated in the border design.

Newspaper was spread on the floor and the happy task of painting began. Every child had some part in making the windows.

At last the painting was finished and hung up before the class. "But real stained glass windows have lead!" someone shouted. "We need black outlines." So back to work went the painters to make the black outlines. Then, indeed, the windows were done. By this time the custodian had completed the wooden frames. The painted windows were carefully tacked to the frames.

What a beautiful background they made for the choir in our Christmas program! •

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First, plans for the decoration should be sketched and the best one decided on.

Second, squeezing the tube lightly, the child simply draws with paint on his stocking. The paint for this



Almost ready for Santa to fill.

purpose must be a soft paste which flows evenly, is smooth and easy to handle.

Finally, silver flitter is sprinkled generously over the wet color. Shake off the excess on newspaper so that it can be used again.

The stocking may be decorated on both sides but of course one side must dry thoroughly before the stocking is turned over. This work can be done with a paint called White Relievo color and of course it need not be confined to Christmas stockings. •

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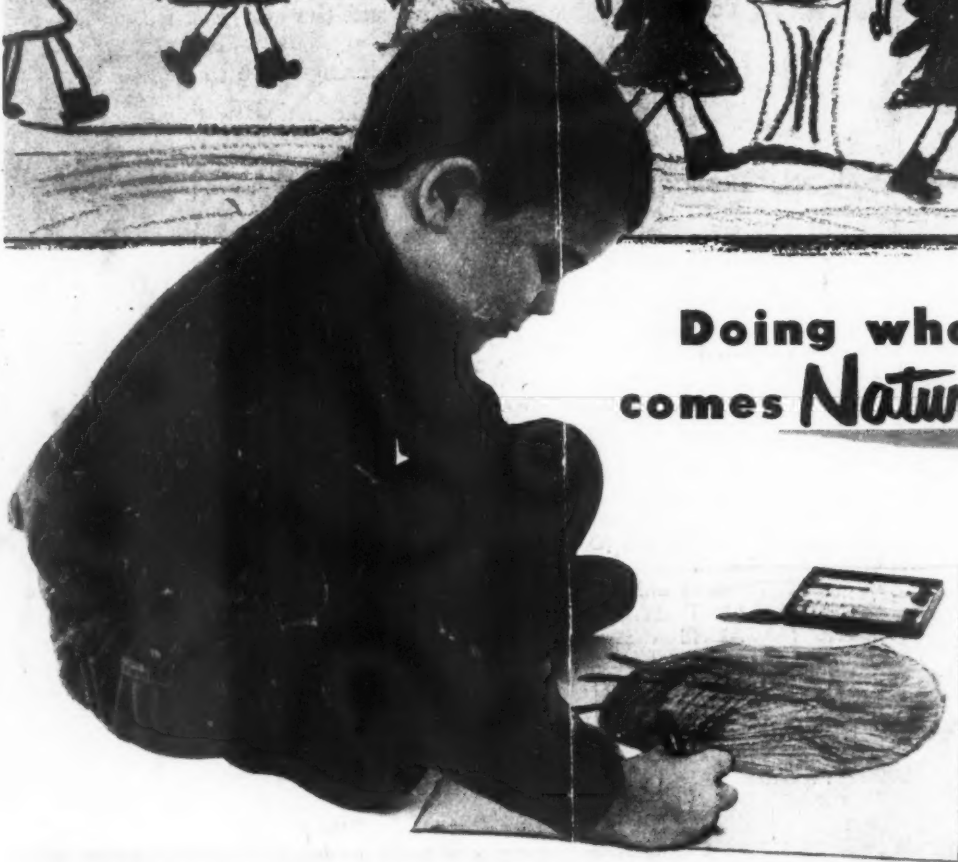
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